Introduction to Poetry

SUMMARY

I ask my students to closely observe a poem as if they're looking at a projection slide that reveals an image when held against the light—or as if they're listening to a buzzing beehive.

I tell them to explore the poem by putting a mouse into its maze-like structure and watching it find its way out. Or I tell them to enter the poem themselves, as if it's a darkened room and they have to feel their way around until they find a light.

I want them to enjoy the experience of reading a poem as if they're waterskiing across it, barely thinking of whoever wrote it.

And yet, my students always take the poem as their hostage and beat all the joy out of it, hoping that it will reveal its deepest secrets.

They whip the poem with a hose, convinced that it's full of hidden meaning and that this is how they'll finally understand it.

THEMES

THE JOY AND WONDER OF POETRY

"Introduction to Poetry" suggests that reading poetry doesn't have to be the joylessly analytical exercise so many people think it is. The speaker—a teacher—wants students to approach poems with a playful, open-minded attitude. Rather than constantly trying to interpret and make sense of poetry, he argues, people ought to simply *experience* it—to treat it as a wonderful world waiting to be explored.

The speaker uses a series of metaphors to illustrate how to do this, asking students to "hold [a poem] up to the light" as though it were a slide and to "press an ear against its hive." The speaker is telling students to really listen to a poem before doing anything else, to take in its language, shape, and sound.

The speaker then urges students to "walk inside the poem's room / and feel the walls for a light switch." Note that the speaker doesn't tell the students to map the layout of the poem from afar, but to actually *enter* it and "feel" their way around. This makes reading poetry seem like a physical process of discovery rather than a boring intellectual task.

But just because reading poetry is an act of exploration doesn't mean there's something specific people should be searching for. Instead, this sense of exploration should open people up to the joys of poetry, allowing them to have a little fun and simply acknowledge whatever feelings or meanings come up while "waterski[ing]/ across the surface of a poem." This image treats reading poetry as something exciting, and suggests that readers don't have to dive into a poem's depths to see and feel beauty in it.

Getting too hung up on trying to discover a poem's "true" or "hidden" meaning, on the other hand, just makes the entire process grueling and "tortur[ous]." And yet, this is exactly what the speaker's students do: they "tie the poem to a chair" and "torture a confession out of it," trying to squeeze reductive meanings out of pieces of art that aren't meant to be interpreted so rigidly or formulaically. This bleak and cheerless image suggests that rigid attempts to dissect poetry spoil the fun of actually *reading* it.

Where this theme appears in the poem:

- Lines 1-16

LINE-BY-LINE ANALYSIS

LINES 1-3

I ask them ...
... a color slide

The title of this poem, "Introduction to Poetry," sounds like a listing in a course catalog. This poem, the title suggests, will be a little class, aiming to teach readers something new about how poetry works. The speaker, then, is a poetry teacher or professor—much like Billy Collins himself. This is a person who's passionate about poetry, and concerned that students learn how to read it.

To this speaker, reading poetry shouldn't be a dry, analytical process. Instead, using a vivid simile, he suggests that his students should treat a poem like a "color slide" (a little transparency used to project an image, like this).

This simile encourages the students—and, in turn, readers—to approach poetry with a sense of wonder and curiosity. The best way to read poetry, this image suggests, is to simply look at what's there: holding it up to let the "light" of one's attention shine through. By comparing a poem to a "color slide," the speaker implies that poetry reveals its beauty when readers take the time to thoughtfully observe it.

Take a look at the consonance in these first few lines:

I ask them to take a poem
and hold it up to the light
like a color slide

Here, crisp /k/ sounds play against gentle /l/ sounds, evoking what these lines describe: the image coming into focus on that metaphorical slide as the students "hold it up to the light." This will be a poem about why and how to read poetry—and these musical, meaningful sounds suggest that one good reason is pure *pleasure*.

The speaker's use of free verse in this poem reflects this sense of fun and delight. Besides making the poem's language sound conversational and approachable, free verse's flexibility means the speaker can let his ideas fall into innovative, playful shapes rather than marshaling them into a traditional form.

LINES 4-8

or press an ...
... a light switch.

The "color slide" isn't the only way to imagine a poem. In these next lines, the speaker uses a whole series of metaphors to present poetry, not as a puzzle to solve, but as an experience to inhabit.

First, he imagines poetry as a beehive, and tells students to "press an ear against" it. This image suggests that poetry isn't just about seeing what's there, but about *hearing*. The sibilant /s/ in "or press an ear against its hive" is a case in point: here, repeated sounds evoke the muffled buzzing of bees, but also just plain sound good. One reason to read poetry, this line suggests, is to enjoy its music.

More broadly, this metaphor implies that poems are full of hidden life and activity. Like a beehive, a poem can contain energy, sweetness—and maybe some stings. The reader's job isn't to slice the hive open and dissect the bees, but to be alert and patient, to listen. The speaker even gives this metaphor a whole line to itself, suggesting how slowly and carefully one has to creep up to "press an ear" against the hive of poetry.

Building on these ideas, the speaker goes on, telling students to "drop a mouse into a poem / and watch him probe his way out." The idea of a mouse finding its way out of a maze-like poem frames reading poetry as a kind of exploration. Reading poetry, this image suggests, can feel a little disorienting—but that's not a bad thing. The pleasure of a poem isn't in "solving" it, but wandering around in it, being curious.

Next, the speaker drops the *students* into the poem, suggesting that they "walk inside the poem's room / and feel the walls for a light switch." Rather than just watching a mouse try to "probe his way out," students should enter the poem themselves, immersing themselves in its world.

This immersion won't lead to instant understanding. Instead, readers must "feel the walls" of the poem "for a light switch"—am illustration of the fact that reading a poem might feel discombobulating at first. The point, however, isn't necessarily for readers to find a "light switch," turn it on, and suddenly understand the poem. What's more important, the speaker suggests, is that readers fully *explore* the poem.

All of these metaphors suggest that *experiencing* a poem with open-minded curiosity is more important than trying to figure out what it supposedly "means."

LINES 9-11

I want them ...
... on the shore.

Reading poetry isn't just a process of mysterious, patient exploration, the speaker goes on: it's also fun. Here, he says he wants students to "waterski / across the surface of a poem," using a metaphor that suggests reading poetry can—and perhaps *should*—feel like an exhilarating adventure.

The idea of waterskiing "across the surface of a poem" hints that sometimes it's best to simply enjoy a poem for surface pleasures like sounds and images, rather than immediately diving into its complex philosophical depths. Or, to put it another way, the speaker doesn't want students to approach poetry too seriously. This is perhaps because the speaker knows that people tend to get somber and academic when it comes to poetry—and believes that poetry can and should be a playful, joyful experience, instead.

When the speaker tells students to "wav[e] at the author's name on the shore" as they waterski across the poem, he acknowledges that readers sometimes get hung up on things like who wrote a poem or how the poet's life may have affected the writing. But these things often distract from what's actually on the page. That's why the speaker tells students to "wav[e] at the author's name on the shore," urging them to think of the poet as little more than a bystander. This way, the speaker implies, readers can focus on experiencing the poem for themselves.

LINES 12-14

But all they ...
... out of it.

Although the speaker tries to convince students to take a joyful, open-minded approach to reading poetry, they seem to have trouble doing this. Instead of simply experiencing a poem, they often attempt to squeeze some kind of deeper meaning out of it. To illustrate this, the speaker personifies poetry by presenting it as a hostage his students have taken, using yet another metaphor to suggest that the students tie this unfortunate prisoner "to a chair with rope / and torture a confession out of it."

The word "torture" highlights the juxtaposition between the speaker's lighthearted approach and the bleak, joyless way his students interact with poetry. Instead of curiously exploring a poem as if it's a darkened room or playfully waterskiing across its "surface," they mercilessly "torture" it. This suggests that people often assume poems are hiding something important; by

trying to beat a "confession" out of the poem, these readers hope to find some sort of secret lurking behind the words written on the page.

This obviously goes against everything the speaker believes when it comes to reading poetry. The speaker isn't interested in ruthlessly analyzing a poem, but instead allowing it to unfold on its own. This makes it easier to appreciate the way the poem makes readers *feel*, an approach centered around the joy and wonder of poetry. Obsessing over a poem's deeper meaning, on the other hand, leaves no room for enjoyment or appreciation.

This is why the speaker presents the approach his students often take in such violent terms, clearly believing that this way of reading poetry takes all of the fun and pleasure out of it.

LINES 15-16

They begin beating ...
... it really means.

The last two lines of the poem build on the metaphorical idea that the speaker's students "torture" poems in order to better understand them. When the speaker says that the students "begin beating [the poem] with a hose," the graphically violent language feels like a serious escalation (though there's also some dark humor here). The more readers treat reading poetry like an interrogation, this image suggests, the less pleasant the experience becomes.

The final line of the poem underlines why, exactly, people often approach poetry this way: they want to "find out what [the poem] really means." This is understandable, since it's natural for people to search for meaning in things they don't fully understand. And yet, the poem insists that this urge to boil poems down to a single "meaning" only makes the act of reading poetry miserable! After all, beating somebody with a hose isn't generally seen as a particularly *enjoyable* experience for anyone involved.

To make matters worse, a poem can't even make the "confession" the students want from it. Although the speaker personifies poetry in this moment, the fact of the matter is that trying to "torture" a poem to "find out what it really means" is pointless because it's not actually a person. Therefore, the only thing a poem will ever reveal about itself is what it has already revealed in the first place: the words on the page! This is why the speaker tells students to treat a poem like a "color slide," holding it up to observe whatever it has to offer.

Poetry, this poem suggests, can bring readers delight—if readers are willing to approach it on its own terms, seeing it for what it is.

POETIC DEVICES

METAPHOR

The metaphors in "Introduction to Poetry" propose creative, lively ways to approach poems—and contrast them with the deadening analytical methods that students often learn.

For example, the speaker urges students to listen closely to the inner activity of a given poem, telling them to "press an ear against its hive." This metaphor presents the poem as a beehive, something that is full of life—and something that just plain sounds good. Telling students to "press an ear against" the "hive" of the poem encourages them to simply *listen* to it: by listening, the speaker implies, they'll get a feeling for the poem's nature, learning in a deeper way than they could through dry analysis.

Other metaphors in "Introduction to Poetry" frame reading poetry as an act of exploration. This is the case when the speaker tells students to "drop a mouse into the poem / and watch him probe his way out." Similarly, the speaker says that students should "walk inside the poem's room / and feel the walls for a light switch." In these metaphors, poems becomes mazes and darkened rooms: strange, unknown environments to be slowly explored, not instantly solved or illuminated.

Next, the speaker says that he wants his students to "waterski / across the surface of a poem." This presents the act of reading poetry not just as an exploration, but as an exhilarating adventure. Poetry, the speaker implies, can be fun. This metaphor also suggests that sometimes it's enough to skim across the "surface" of a poem, enjoying it for its most obvious pleasures rather than diving into the deep, murky waters of analysis.

This is the exact idea that the poem's final metaphor hints at. When the speaker says that students always want to take a poem hostage and "torture a confession out of it," he implies that people often try to squeeze meaning out of a poem, assuming there's some kind of hidden secret that will help them suddenly make sense of it in a more profound way. The speaker's students "beat[]" the poem "with a hose / to find out what it really means"—a graphic image that suggests joyless analysis can completely ruin the fun of reading poetry.

Where Metaphor appears in the poem:

- Line 4
- Lines 5-6
- Lines 7-8
- Lines 9-11
- Lines 13-14
- Lines 15-16

SIMILE

Like the metaphors that appear throughout "Introduction to Poetry," the simile the speaker uses at the beginning of the poem suggests that poetry is full of wonder and discovery. Reading poetry, the speaker says, is like looking at a "color slide" held "up to the light."

A "color slide" is a type of film transparency used to project images. By comparing a poem to a "color slide," then, the speaker hints that sometimes there's a lot more to a poem than first meets the eye. In the same way that a "color slide" only reveals itself when held to the light, readers must spend time with a poem in order to get a good sense of what's going on within it.

In other words, the speaker urges students to patiently observe the poem, perhaps shifting their perspective as they study it in order to see it anew—much like one might look at a "color slide" from different angles while holding it "up to the light." Rather than obsessively analyzing the poem, the speaker suggests, the students should give it the attention it deserves, experiencing the poem for what it is before worrying about some big "meaning."

Where Simile appears in the poem:

- **Lines 1-3:** "I ask them to take a poem / and hold it up to the light / like a color slide"

PERSONIFICATION

In the final two stanzas, the speaker personifies poetry as a hostage held captive by the brutal students. Here, the speaker gets at the way people assume a poem has some kind of secret meaning that they need to beat out of it—as if the poem is a criminal and the reader is an interrogator.

This, the speaker implies, is a terrible way to approach poetry. After all, it turns the entire process of reading poetry into a grueling, miserable experience. Treating a poem as if it's a hostage strips it of all its joy and wonder, instead making it seem like something that actively resists the reader's understanding. In reality, though, poems don't intentionally hide their true meaning—whatever they have to say is right there on the page! And yet, many readers still act as if reading a poem is like "beating it with a hose / to find out what it really means."

By pointing this out, the speaker subtly suggests that such an approach is pretty destructive. Seeing a poem as an enemy ruins the entire experience of reading poetry, transforming what *could* be a fun and satisfying activity into a depressing struggle to find a simplistic "meaning."

Where Personification appears in the poem:

- **Lines 12-16:** "But all they want to do / is tie the poem to a chair with rope / and torture a confession out of it. / They begin beating it with a hose / to find out what it really means."

JUXTAPOSITION

In a way, the entire poem is based on the juxtaposition between the speaker's approach to poetry and his students' approach. The speaker spends the first four stanzas ("I ask them [...] on the shore") going through a number of fun, lighthearted ways to think about the act of reading poetry. When he says, "I want them to waterski / across the surface of a poem," it becomes clear that he sees poetry as something that should be enjoyable and even exciting.

But the students don't seem to approach poetry in this joyful, curious way. Instead, they treat poems as if they're hostages, beating them senseless in an attempt to "find out what [they] really mean[]." This is nothing like the speaker's view of poetry: there's no sense of delight or satisfaction here, only an obsession with trying to winkle out a poem's supposed secrets. While the speaker's approach encourages readers to *experience* the poem and see how it might affect them, the students' approach treats the poem as a stubborn enemy.

This juxtaposition thus calls attention to the bad effects of overanalysis—on both poems and readers. Although people might think it's necessary to squeeze meaning out of a poem, "Introduction to Poetry" suggests that this attitude is both foolish and unrewarding—and just not as much fun as the alternatives the speaker proposes.

Where Juxtaposition appears in the poem:

- Lines 1-16

CONSONANCE

Although the poem's tone is conversational and straightforward, the speaker's consonance helps to remind readers that this is indeed a poem, making the language sound more musical than everyday conversation.

Consider, for example, the repetition of the /k/, /m/, and /l/ sounds in the first stanza:

> I ask them to take a poem
> and hold it up to the light
> like a color slide

Set against a backdrop of gentler /l/ and /m/ sounds, the brisk /k/ sound gives the language a subtle clarity that mirrors the "color slide" these lines describe.

Meanwhile, in the third stanza ("I say drop [...] light switch"), the

speaker uses /p/, /m/, and /w/ sounds:

> I say drop a mouse into a poem
> and watch him probe his way out,

Here, the short pop of the /p/ sound suggests the metaphorical mouse's probing nose, while the drawn-out /w/ evokes a wandering, meandering path through a poem.

These laid-back but musical sounds aligns with the speaker's entire approach to poetry: encouraging students to take in poetry with their senses, "Introduction to Poetry" itself uses pleasing, melodic sounds. But it uses those sounds subtly and playfully, reminding readers that poetry is meant to be *fun*.

Where Consonance appears in the poem:

- **Line 1:** "ask," "them," "to," "take," "poem"
- **Line 2:** "hold," "up," "light"
- **Line 3:** "like," "color," "slide"
- **Line 4:** "press," "ear," "against," "its"
- **Line 5:** "say," "drop," "mouse," "poem"
- **Line 6:** "watch," "probe," "way"
- **Line 7:** "walk," "poem's," "room"
- **Line 8:** "feel," "walls," "light," "switch"
- **Line 9:** "want," "waterski"
- **Line 10:** "across," "surface"
- **Line 11:** "author's," "shore"
- **Line 13:** "poem," "chair," "rope"
- **Line 14:** "torture"
- **Line 15:** "begin beating"
- **Line 16:** "find," "means"

ASSONANCE

Much like consonance, assonance enhances the poem's musicality. Take, for example, the /i/ sounds that appear in lines 2 through 4:

> and hold it up to the light
> like a color slide
> or press an ear against its hive

The /i/ sound in "light" pairs with the /i/ sound in "like," combining nicely with the alliterative /l/. Then, in lines 3 and 4, the long /i/ sounds match up in the words "slide" and "hive," creating a slant rhyme that gives the entire section a satisfying coherence.

This is also the case in the third stanza ("I say drop [...] light switch"), when the /o/ sound appears in the words "poem" and "probe." Similarly, the long /a/ sound connects the words "waving" and "name" in line 11 ("waving at [...] the shore"), and the poem ends with the /ee/ sound in the phrase "really means" in line 16 ("to find [...] really means").

All of these assonant sounds fit in with the poem's interest in the pleasure of poetry, reminding readers that one reason to read poetry is to enjoy its music.

Where Assonance appears in the poem:

- **Line 2:** "light"
- **Line 3:** "like," "slide"
- **Line 4:** "hive"
- **Line 5:** "poem"
- **Line 6:** "probe"
- **Line 11:** "waving," "name"
- **Line 13:** "poem," "rope"
- **Line 16:** "really means"

SIBILANCE

Like consonance and assonance, sibilance makes the poem's language sound pleasing and musical, and helps to evoke the things the speaker describes.

This is especially the case in line 4, when the speaker repeats the /s/ sound several times:

> or press an ear against its hive.

This hissing sound isn't so far off from the soft, muted buzzing that one might with one's ear up against a beehive. A similar thing happens when the speaker repeats the /s/ sound in the words "waterski," "across" and "surface," mimicking the sound of water spraying behind a waterskier.

Using sound to evoke an experience, the speaker suggests that one of the joys of poetry is getting to experience a poem's world through the senses.

Where Sibilance appears in the poem:

- **Line 4:** "press," "against," "its"
- **Line 5:** "say," "mouse"
- **Line 9:** "waterski"
- **Line 10:** "across," "surface"

ALLITERATION

Alliteration works a lot like the other sonic devices in the poem, creating music and emphasis.

The speaker also uses alliteration to intensify the poem's images. For instance, take a look at line 15:

> They begin beating it with a hose

The blunt, forceful /b/ sound draws attention to the metaphorical idea that the speaker's students "beat[]" poems in order to find hidden meaning: that repeated /b/ evokes the thumping sound of each blow as the students try to extract a

"confession."

Where Alliteration appears in the poem:

- **Line 1:** "to take"
- **Lines 2-3:** "light / like"
- **Line 6:** "watch," "way"
- **Line 9:** "want," "waterski"
- **Line 15:** "begin beating"

VOCABULARY

Color Slide (Lines 2-3) - A transparency or film used to project an image. When a color slide is held "up to the light," it's possible to see the image on the film.

Hive (Line 4) - A beehive.

Probe (Line 6) - To experimentally explore or search.

FORM, METER, & RHYME

FORM

"Introduction to Poetry" doesn't use a specific poetic form—it's not a sonnet or a villanelle, for instance. Instead, its 16 lines are broken up into six stanzas that vary in length. This loose structure makes the poem feel casual and conversational, reflecting the speaker's free-and-easy, exploratory approach to poetry.

The poem's freedom also makes easier for the speaker to highlight his vivid metaphors—for instance, by using a single-line stanza to compare reading a poem to "press[ing] an ear against" a beehive. Standing apart from the rest of the poem like this, the image gets a little extra time and space, evoking the patient care with which one might approach a "hive." (After all, there are stingers in there as well as honey.)

The final stanza is also on the shorter side, using only two lines: "They begin beating it with a hose / to find out what it really means." Once again, the decision to isolate these lines highlights an important idea: in this speaker's view, merely trying to find out what a poem *means* is an act of violence!

The flexibility of free thus gives the poem its approachable, experimental feeling, and draws the reader's attention to the speaker's ideas about poetry.

METER

"Introduction to Poetry" is written in free verse, which means it doesn't follow a specific metrical pattern. Because the lines don't use a set rhythm, the speaker's language sounds casual, straightforward, and conversational.

This reflects the speaker's whole poetic philosophy. The speaker wants his students to approach poetry with curiosity and warmth—and the poem's lack of meter mirrors that kind of free-form investigation.

RHYME SCHEME

The poem's lack of a rhyme scheme helps to create a casual, conversational tone. Without rhyme, the poem sounds contemporary and approachable, as if the speaker is chatting with his readers in everyday language.

But the poem does play with slant rhymes—like the one between "light," "slide," and "hive" in lines 2-4 ("and hold [...] its hive"). These gentle connections fit in with the poem's mood of curious, lively exploration, reminding readers that part of the pleasure of poetry is in its sound, not just its meaning.

SPEAKER

The speaker is a poetry teacher or professor—perhaps one rather like Billy Collins, who has taught poetry for many years. Regardless of whether one reads the speaker as Collins, what's clear is that this teacher wants to help students learn to love poetry.

Insisting that it's okay to just experience the joys of a poem rather than endlessly pick it apart, the speaker uses quirky, playful images that encourage his students to approach poetry as a romp—something to experience not just with the eyes and ears, but with the whole body.

Unfortunately, the speaker's students seem to have a hard time doing this. Far from playing with poems, the students metaphorically *torture* them to extract their meaning—an image that suggests the speaker is genuinely upset over the dry, reductive ways in which poetry often gets taught and read.

SETTING

"Introduction to Poetry" doesn't have a clear setting, but the title and action imply that the poem takes place in a classroom, inhabited by both a lively, exasperated poetry teacher and some grimly unconvinced students. Published in 1988, perhaps this poem responds to the academic climate of the '80s—a time when Collins himself was working as a teacher.

CONTEXT

LITERARY CONTEXT

"Introduction to Poetry," first published in Billy Collins's *The Apple That Astonished Paris* (1988), is a good example of Collins's conversational, humorous poetic style. In the 1980s, many poets leaned away from dense, difficult verse and embraced a more casual, relatable way of writing. Along with

Collins, poets like Charles Simic and Paul Muldoon helped popularize this approach, writing approachable, funny, poignant poems about human nature and everyday life.

As a young man, Collins took an interest in the witty, iconoclastic work of Beat poets like Allen Ginsberg and Lawrence Ferlinghetti. But an even stronger influence was Wallace Stevens. Though Stevens's style and themes are much more cryptic and layered than Collins's, Collins was inspired by the way Stevens uses down-to-earth language to explore the human experience.

Collins has been a Professor of English since 1968, and often writes about education and the classroom (for instance, in "The History Teacher") and about poetry itself. One of the most popular living poets, he served as the Poet Laureate of the US from 2001 to 2003, and continues to collect awards and sell out poetry readings.

HISTORICAL CONTEXT

Given that this poem was published in 1988, it's reasonable to assume that "Introduction to Poetry" is about what it was like to teach poetry in the late 1980s. Collins's frustration with students who try to "torture a confession" out of poems might reflect a cultural shift toward reductive, test-based teaching. As multiple-choice tests like the SATs gained more weight in the American education system, there was less and less room for students to meet poetry on its own terms. Treating poetry as a problem to solve rather than a pleasure to experience, Collins suggests, does an injustice to both students and poems.

Collins himself teaches poetry workshops, a model of literary education that first appeared in colleges and universities in the mid-1930s, when the Iowa Writers' Workshop was founded. By the 1980s, many universities had begun to offer similar poetry and fiction workshops, giving students the chance to study literature not just as critics, but as writers. Perhaps the speaker's interest in the "surface of a poem" also reflects a writers' workshop mindset, a way of thinking that focuses on *how* poems create their effects rather than what those effects mean.

MORE RESOURCES

EXTERNAL RESOURCES

- A Reading of the Poem — Hear Billy Collins read "Introduction to Poetry." (https://www.youtube.com/watch?v=lf69NbUlZXk)
- The Poet's Life — To learn more about Billy Collins, take a look at this brief overview of his life and work. (https://www.poetryfoundation.org/poets/billy-collins)
- An Interview with Collins — Read the Paris Review's interview with Billy Collins, part of the magazine's "Art of Poetry" series. (https://www.theparisreview.org/interviews/482/the-art-of-poetry-no-83-billy-collins)
- Collins's Sonnet — Read another poem about poetry by Collins—which argues for a more grounded, playful approach to writing poems as well as reading them! (https://www.theguardian.com/books/2008/jun/07/poetry1)

LITCHARTS ON OTHER BILLY COLLINS POEMS

- Afternoon with Irish Cows
- The History Teacher

HOW TO CITE

MLA

Lannamann, Taylor. "*Introduction to Poetry.*" *LitCharts*. LitCharts LLC, 29 Jan 2021. Web. 25 Feb 2021.

CHICAGO MANUAL

Lannamann, Taylor. "*Introduction to Poetry.*" LitCharts LLC, January 29, 2021. Retrieved February 25, 2021. https://www.litcharts.com/poetry/billy-collins/introduction-to-poetry.